

The Flyleaf

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R I C E U N I V E R S I T Y
F O N D R E N L I B R A R Y

Founded under the charter of the university dated May 18, 1891, the library was established in 1913. Its present facility was dedicated November 4, 1949, and rededicated in 1969 after a substantial addition, both made possible by gifts of Ella F. Fondren, her children, and the Fondren Foundation and Trust as a tribute to Walter William Fondren. The library recorded its half-millionth volume in 1965; its one millionth volume was celebrated April 22, 1979.

T H E F R I E N D S O F
F O N D R E N L I B R A R Y

The Friends of Fondren Library was founded in 1950 as an association of library supporters interested in increasing and making better known the resources of Fondren Library at Rice University. The Friends, through members' contributions and sponsorship of a memorial and honor gift program, secure gifts and bequests and provide funds for the purchase of rare books, manuscripts, and other materials that could not otherwise be acquired by the library.

T H E F L Y L E A F

Founded October 1950 and published quarterly by the Friends of Fondren Library, Rice University, P.O. Box 1892, Houston, Texas 77251, as a record of Fondren Library's and Friends' activities, and of the generosity of the library's supporters.

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Cover: Detail of church portal, Dysert O'Dea, Ireland.
Photograph by Jet Marie Prendeville.

A LETTER TO THE FRIENDS

Dear Friends,

One of our members, Mr. Ben Anderson, has been awarded the Philanthropic Award by the Texas Library Association. This award is given in recognition of an outstanding, unique, or significant gift to a Texas library or libraries. In December 1987, Mr. Anderson donated his collection on the history of aeronautics to Fondren Library. The collection consists of 3,500 to 3,800 books, pamphlets, bound periodicals, albums, scrapbooks of clippings and photographs, models of airplanes, two kites, and some lantern slides—a diverse survey of materials relating to flight up to the time of rockets. This extensive collection is housed in the Woodson Research Center of Fondren Library. The award will be presented to Mr. Anderson at the TLA Awards Gala Program on April 12.

Another item of information that might interest the Friends is that the Board of Directors has donated funds to help complete the renovation of the administrative corridor connecting the Lovett Lounge and the Alice Pratt Brown Library. The Friends' assistance was deemed appropriate, since this area will be the site of future chair scrolls.

On the subject of renovation, the library was rededicated on November 11, and the renovation has been well received. We encourage you to visit Fondren Library if you have not already done so. The Friends' contemporary literature shelf is located in the circulation/reserve area, which is a pleasant place to browse and, if you have the time, to read.

Program Chairman David Elder is beginning to consider possible lecturers for next year. If you have anyone in mind, please call the office at 527-4022, or send the suggestion to the Friends, Rice University, P.O. Box 1892, Houston, Texas 77251. We need your input as soon as possible, because the calendar must be set by July. Your suggestions will be appreciated by the program chairman.

Sincerely yours,
Betty D. Charles
Executive Director

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AN IRISH LANDSCAPE

Part II: A Medieval Past

by Jet Marie Prendeville

Had I possessed a more vigorous constitution and not been encumbered by a fear of harrowing, windswept heights, I would have begun my pilgrimage to Irish medieval sites at Skellig Michael. Nothing captured my imagination quite like the stunning black-and-white photographs of the craggy, desolate island rising 700 feet above the frothy breakers of the cold Atlantic. Even hardy seabirds shun Skellig Michael, preferring to seek refuge on the leeward side of the less austere Little Skellig Island. As godforsaken as this remote island off Kerry's coast appears, it was, paradoxically, the place Celtic monks came to seek God as early as the eighth century. Along a ledge 550 feet above the sea, the cenobites erected a stone wall enclosure 330 feet long and 100 feet wide. Within the enclosure are six small cloghans, or beehive-shaped dwellings, one small church, and a smaller oratory, all built of stone. With soil transported from the mainland, the monks established a modest garden, while a 650-foot well provided fresh water. A steep flight of steps hewn out of the rock still provides access from a rough landing to the hermitage at the top of the island. Although Skellig Michael was pillaged by Vikings in the ninth century and life was extremely austere, a community persisted there until the twelfth century, when the monks relocated to a site on Ballinskellig Bay.

The nearest relative to Skellig Michael that I could visit without enduring a rough boat ride and a rigorous climb was Gallarus Oratory on the Dingle Peninsula, County Kerry. The morning I set out from Tralee to explore the western region of Dingle, a dense fog obscured all view of the distant green mountains. Fog and intermittent rain, likely to last the entire day according to my hostess, made it necessary to forgo a picturesque mountain route in favor of a coastal drive. Arriving at the scenic overlook at Blasket Sound, mountains to my back and the sea far below, I did not regret that what might have been a glorious color-filled view was now a mysterious sea-landscape shrouded in mists of subtle grays. As I

contemplated how medieval monks endured the inhospitable weather in this treeless terrain, I caught sight of a glint of white tipped with black against the pearl-gray sky. Wheeling through the wind on 6-foot wingspans, several gannets plunged deftly into the sea from 50-foot heights to seize fish in their long hooked bills. Gannets were fishing this rough sea, but where along this wild coast could monks have launched their boats? I found the answer while searching for Gallarus Oratory. Still lost, I was following a



Gallarus Oratory

nameless road that unexpectedly began a sharp descent to the sea on a narrow switchback. At the bottom of the rocky inlet was a narrow jetty—more of a shelf—seemingly chopped out of the cliff and paved over. There were four or five oddly shaped rowboats lashed upturned against the cliffside. Unknowingly I had stumbled upon the legendary departure site of St. Brendan's wondrous voyages and had seen the modern relatives of the larger, remarkably seaworthy leather curraghs used by St. Brendan.

Completely disoriented by the continuing mists, I asked directions at a roadside pub and discovered I was truly in the heart of a Gaeltacht, or Irish-speaking-only, region. Nevertheless, two words and a gesture got me on the right road and within twenty minutes I found Gallarus Oratory. A small rectangular building 18 feet 5 inches high with exterior measurements of 22 feet by 18 $\frac{1}{2}$ feet, Gallarus Oratory resembles the hull of an upturned boat. Constructed of slender rectangular, dressed stones wedged tightly together, the north and south walls slope upward, culminating in a corbeled roof. Once thought to be entirely of dry-stone construction, the oratory bears evidence of mortar along its internal joints and the inner faces of the vault. A small post-and-lintel door 5 feet 6 $\frac{1}{2}$ inches high and barely 2 feet 4 inches at its widest point in the west wall opposes a very small round-headed window in the east wall. As the only one of thirty stone oratories to

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survive completely intact, this unpretentious building stands at the center of scholarly debate. Is it indeed Ireland's oldest example of ecclesiastical architecture dating as early as 750, or could it have been built as late as the twelfth century? Does Gallarus represent the first step in the development of Irish church architecture in stone, or was the hull-shaped oratory a variant found only along Ireland's west coast?

Not far from Gallarus Oratory are Kilmalkedar Church and a two-story stone building known locally as St. Brendan's House. Since the medieval period, St. Brendan the Navigator has been associated with the western region of the Dingle Peninsula. However, neither St. Maolcethair (d. 636), who founded a monastery at Kilmalkedar, nor St. Brendan (d. 577) could have lived in the house, as it probably dates from the twelfth century. Less than 200 yards away is a small twelfth-century church built of gray, rose, and pale-yellow stone. The church consists of a rectangular nave 27 feet 3 inches by 17 feet 3 inches with a smaller rectangular east chancel. Remnants of what may be the beginnings of a stone roof exist over the nave, but there is no clear evidence that the roof was ever completed in stone. Thatch or shingles may have been used to construct the steep-pitched roof. A curious feature is the extension of the north and south walls beyond the east and west gable walls. These projections, or antae, look like substantial, load-bearing pilasters. A peculiarly Irish characteristic present in many tenth- to early-twelfth-century churches, antae may derive from a similar element in earlier wooden churches. Surprisingly for such a remote area, Kilmalkedar Church exhibits a few Romanesque details, such as a small, simply decorated tympanum above the door, a blind colonnade along the interior nave walls, and a decorated chancel arch. All are indicative of influences from the

more sophisticated, richly decorated Cormac's Chapel at Cashel, County Tipperary, built between 1127 and 1134.

Gallarus Oratory and Kilmalkedar Church were only the first of many sites I would visit during my three-week sojourn in Ireland. I was struck by the spare simplicity and small size of the Celtic monasteries and puzzled by the seemingly random clustering of diminutive churches. All the Celtic sites were founded in the sixth and seventh centuries, while the surviving buildings generally date from the twelfth century with some tenth-century structural remnants. Do the eleventh- and twelfth-century churches and their disposition at all reflect the structure of their sixth- and seventh-century predecessors? Where were the wooden, thatch, and wattle domestic buildings placed in relation to the churches? Was the proliferation of tiny churches the result of a lack of architectural skills or a disdain of the grandiose? A response to modest population growth or a continuation of the ancient tradition of Celtic chieftains supporting religious elders?

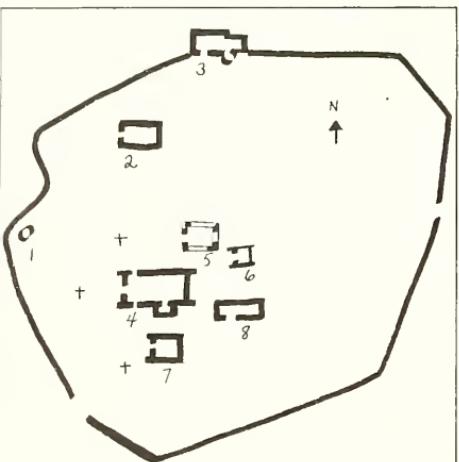
Poring over the literature available at Fondren Library and a few books obtained through interlibrary loan, I finally came upon an article by Ann Hamlin which confirmed my conclusion that research on Irish medieval architecture, particularly pre-twelfth-century edifices, is rather limited. Hamlin identifies the dilemma as threefold: written sources have not been fully researched; dating the surviving stone churches based on typology is a very imprecise and unreliable method; and very few early churches have been excavated. Therefore, without entering into the intricate chronological and stylistic problems, this essay attempts to describe the salient characteristics of Irish medieval church architecture.

In a study published in 1957, Françoise Henry presents the hypothesis that three elements were the focal point of early hermitages in County Kerry: a cross slab, a saint's tomb, and a rectangular oratory. Expanding upon this observation and interpreting evidence provided by excavation reports, Michael Herity argues that the disposition of these three elements is also found in a recurring standard plan in larger monastic settlements throughout Ireland, notably at Skellig Michael, Clonmacnoise, and Glendalough.

Situated on a bluff above the east bank of the River Shannon as it flows northward from Lough Ree toward Lough Derg in central Ireland, Clonmacnoise seemed an isolated place made all the more melancholy by the cold gray drizzle sweep-



Kilmalkedar Church



Site plan of Clonmacnoise: 1) Round Tower 2) Temple Connor
3) Temple Finghin 4) Cathedral 5) Temple Kelly 6) Temple
Chiaran 7) Temple Doolin 8) Temple Meaghlin. Crosses indicate high crosses. Drawing after Harbison, 1975.

ing in over the flat expanses of marshland from the west. From the sixth to the twelfth centuries, however, the monastery was surrounded by territories ruled by several regional kings who richly endowed the monastery in exchange for the prestige of burial within its hallowed grounds. Clonmacnoise's location along the Shannon also rendered it vulnerable to Viking and Norman raids. Indeed, it was plundered or burned more than thirty times between 834 and 1204. Founded by St. Chiaran in 545, Clonmacnoise became one of Ireland's most celebrated monasteries, a great center of learning and manuscript production. Yet what confronts the modern pilgrim is a cluster of six small churches, a larger cathedral, three Celtic crosses, a round tower, and a twelfth-century Romanesque Nun's Church some 500 yards east of the main complex. Presumably the monastery was enclosed by a stone wall or earthen ramparts, none of which survive. By the late twelfth century the site must have been more extensive than the confines of the modern cemetery wall, since contemporary annals record a Norman attack in 1179 during which 105 houses were burned. Foundation ruins of several buildings are still extant outside the present enclosure.

The principal building is the Daimhliag Mór ("great stone church"), which occupies the original site of the main church. Although probably

rebuilt in the eleventh or twelfth century, the cathedral incorporates part of the foundation of an earlier Daimhliag that is mentioned in the *Chronicon Scotorum* in 908. Its main façade and entry front on a broad open area to the west. This space is subtly extended by the presence of two Celtic crosses erected circa 800 almost equidistant to the north and south of the cathedral on an axis with the façade, with their most decorative sides facing west. Standing 41 feet in front of the cathedral, a third cross, the Cross of the Scriptures, occupies a prominent place within this western space. With biblical scenes carved on all four sides, this 13-foot-tall sandstone cross exists as a separate monument rather than as an extension of the cathedral façade, as most earlier cross-slabs and pillar crosses had been conceived. The presence of an open area before the west façade of an oratory or principal monastic church is widespread and may have been an established tradition some centuries before its occurrence in the seventh century at Reask, County Kerry.

In his *Life of Colum Cille* (St. Columba), written shortly before 700, Adomnan describes a small open space, or plateola, at the monastery of Iona, implying the existence of a cloistered area within which the monks could walk. Another passage in the same work relates Colum Cille's visit to Clonmacnoise and suggests that there was an open area large enough for monks to congregate and to form a processional to the principal church from the boundary of the monastery. From this and other written sources, Michael Herity concludes that the plateola of early hermitages was a private area, but as the monasteries grew, it assumed a more public nature, as indicated by St. Columba's visit and by the Cross of the Scriptures at Clonmacnoise. Northeast of the cathedral is the third focal point of the monastery



Ninth-century cross slab with Gaelic inscription, Clonmacnoise.

and its smallest church, with interior measurements of $12\frac{1}{2}$ feet by 8 feet. Traditionally identified as the burial place of the founding saint, Temple Chiaran is a patchwork of twelfth- and pre-twelfth-century stonework.

Another distinctive feature of Clonmacnoise is the remarkable number of eighth-to-twelfth-century grave slabs that have survived. Originally placed flat upon the graves they commemorated, the slabs are now displayed in a small museum to the southwest of the enclosure. These stone slabs bear beautifully carved crosses and Irish inscriptions requesting prayers for the deceased.

Secluded in a narrow valley in the heavily forested Wicklow Mountains of eastern Ireland, Glendalough is as lush and sheltered as Clonmacnoise seemed desolate and exposed. Despite threatening clouds and chilly mountain air, Glendalough exuded an unmistakable tranquillity. According to legend, St. Kevin lived as a hermit in a beehive hut near the upper lake in the sixth century. Small numbers of monks managed to seek him out, the final result being an established monastic community. Over the centuries nine small churches were constructed along the valley, with the major concentration of buildings nestled between the branches of a swiftly flowing stream.

Although not as easily discernible as at Clonmacnoise, Glendalough also has a principal church, cross, and saint's tomb in close proximity to one another. What might have been the plateaua is now a cemetery. With a nave measuring $48\frac{1}{2}$ feet by 30 feet, Glendalough Cathedral is the widest surviving early-Christian church in Ireland. The nave's tenth-century foundation supports much eleventh- and twelfth-century stonework, while the twelfth-century chancel ($37\frac{1}{2}$ feet by 22 feet) may have replaced an earlier one. Just to the southwest of the cathedral is a tiny rectangular building known as the Priest's House. Perhaps used as a mortuary chapel or even a reliquary, it traditionally has been regarded as the burial place of revered monks. To the south of the cathedral and east of the Priest's House stands an undecorated 11-foot-high granite cross with a 4-foot crossbar encircled by a solid ring.

One of Glendalough's most interesting buildings is St. Kevin's Church, an eleventh-to-twelfth-century structure that retains its original stone roof. The stone vault of the nave (22 feet by 14 feet) supports a small chamber which in turn supports the steep roof. St. Kevin's is the largest of four surviving examples of this type of early stone church architecture in Ireland. Visitors



West face of the Cross of Muiredach, Monasterboice, with scenes of the Passion and Crucifixion.

enter the church through the chancel arch, all that remains of a small chancel that lay to the east. Adjacent to the northeast corner of the nave and once sharing a wall with the chancel is a tiny sacristy with its original stone roof. A sacristy situated to one side of the church was a common component of early Irish ecclesiastical architecture, another example of which is present at Clonmacnoise Cathedral. A peculiar feature of St. Kevin's is the short round belfry added to its west front at a later date.

Some distance to the northwest of the cathedral is a well-preserved round tower rising more than 100 feet, its conical cap restored with the original stones in 1876. Constructed of mica-schist slabs and gray granite, the tower has a circumference of 52 feet and tapers slightly at the top. Each of the five stories has one window while the top story has a window in each cardinal direction. Placed at least 10 feet above the ground, the doorway was accessible by a ladder that could be pulled inside. Within the tower a series of wooden landings joined by stairs ascended to the apex. Like the belfry of Clonmacnoise and many other extant round towers, Glendalough's tower is sited in the monastery's western sector, its door facing the cathedral's entrance.

In a fascinating article appended to Michael Hare's "Study of Early Church Architecture in Ireland," Ann Hamlin presents the results of her search through collections of nine medieval Irish annals for references to *cloicteach*, literally, "bell

house." Sixty-two passages ranging in date from 950 to 1285 were found describing twenty-two different towers and twenty-six separate events involving towers. Hamlin cautions that the annals characteristically record unusual occurrences rather than the commonplace, which may explain why no mention of the daily ringing of bells was found. From the Annals of Ulster of 950, the earliest reference discovered by Hamlin, we learn that "the Belfry of Slane was burned by the Foreigners of Dublin [i.e., Vikings]. The crozier of the patron saint, and a bell that was the best of bells, [and] Caenechair the lector, [and] a multitude along with him, were burned." It is clear from this annal entry and others offered by Hamlin that besides their primary function as belfries, the towers were used as refuges for monks, books, and other treasures. It is interesting to note that while the different annals record destruction by warfare, almost as many towers were damaged or destroyed by lightning or violent winds. Those towers that escaped perdition are sentinels of a past unique to medieval Ireland.

My first introduction to the high crosses of Ireland was almost fifteen years ago when I threaded my way through complicated studies in medieval iconography. Specifically, I was searching for depictions of Jacob wrestling with an angel—a wingless angel. I was also seeking rare examples of an angel bringing the sacrificial ram to Abraham as a substitute for Isaac. Curiously, the path led from the Middle East to Ireland and thence to France. But even with the intricacies of a master's thesis only a blurred memory, it was with delight that I discovered in weathered stone the images I had once sought in scholarly literature and photographs. Although little remains of its great monastery, I went to Kells to see its crosses, including the once beautiful Market Cross. Now in the middle of a bustling city street, the cross is terribly eroded and broken. Yet still recognizable on its narrow north side is Jacob wrestling with a wingless angel.

Throughout the seventh century, crosses of interlaced design were incised or carved in bas-relief on the surfaces of standing stones. The Cardonagh Cross (County Donegal) represents the earliest attempt to fashion the slab itself into a cruciform. During the eighth and ninth centuries, crosses began to assume a fairly standard structure: a large pyramidal base, a rectangular shaft rising 10 to 13 feet, and a large ring connecting the shaft to the horizontal arms. Biblical scenes increasingly supplanted abstract ornament. Stone

crosses had become a prominent feature of many larger monasteries, and by the mid-tenth century the concept of the high cross as a sculptural monument designed to teach theological ideas was fully developed. Certain Old Testament scenes—such as Adam and Eve in the Garden of Eden, Cain murdering his brother Abel, and the Sacrifice of Isaac—appear repeatedly, as do particular scenes from the Passion. The Crucifixion and Christ presiding over the Last Judgment often fill the encircled area of the cross. From the infancy cycle, only the Adoration of the Magi is depicted, while the most commonly represented scenes from Christ's public life are the Baptism, the Wedding Feast at Cana, and the Multiplication of the Loaves. Regardless of the combination of scenes, the high crosses always preach a theme of redemption through the theological concept of Old Testament events prefiguring New Testament events. Thus the Sacrifice of Isaac assumes greater significance in juxtaposition with the Crucifixion.



Panel depicting the Sacrifice of Isaac, West Cross, Monasterboice.

Monasterboice, a monastic site in County Louth north of Dublin, has two exceptionally fine tenth-century crosses. The Cross of Muiredach is distinguished by its remarkable preservation, massive dimensions (2½ feet wide by more than 1 foot deep), and an inscription on the base that gives the cross a relatively secure date. Just under 11 feet, the cross is average in height. Besides familiar scenes like Adam and Eve in the Garden, the Crucifixion, and the Last Judgment, new



Portal of Clonfert Cathedral.

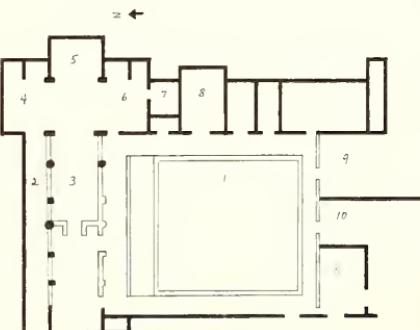
scenes appear that complicate the iconographical program. Still, the redemption theme prevails.

On the other side of the churchyard near a restored round tower is the West Cross, at 23 feet the tallest in Ireland. The slender, elegant monument has suffered the ravages not only of erosion but also of vandalism to the base of the shaft. Its extraordinary height allowed the sculptor to fill the west and east faces with nine figurative panels each, compared to five scenes on each face of the Cross of Muiredach. Weathering has rendered many of them indecipherable, but the Sacrifice of Isaac—with its rare addition of an angel supplying the ram—is clearly visible on the lower east face. After the incredible flowering of high crosses in the ninth and tenth centuries in eastern and northern Ireland, the style declined abruptly with the abandonment of the cross ring and biblical panels. In their stead appeared abstract ornamentation and a few large, rudely carved figures.

The twelfth-century architectural and sculptural style known as Romanesque assumed broad cultural characteristics throughout Europe. In France, the outpouring of sculptural decoration was so phenomenal that distinctive schools and regional styles are discernible. Irish artisans certainly borrowed decorative elements from the continent; these included blind arcading, droll animal forms twisting about capitals, and the articulation of portal and chancel archivolts with chevrons and triangles. Yet there is a Celtic and Norse influence in the artistic expression of these motifs. Sitting atop the dramatic Rock of Cashel

high above the plains of Tipperary, Cormac's Chapel is the most Romanesque of Ireland's churches. Commissioned by Bishop Cormac McCarthy, the small church was built between 1127 and 1134 by Irish and European architects and masons. The influence of its elaborate north portal and its decorated arches, columns, and capitals can be seen in Kilmalkedar Church, the Nun's Church at Clonmacnoise, and several churches at Glendalough, notably St. Saviour Priory. Late in the twelfth century, artists working at the monasteries of Clonfert (County Galway) and Dysert O'Dea (County Clare) sculpted cathedral portals exuberant with foliate, animal, and geometric designs. The significance of the human heads sculpted in the portals of both cathedrals remains a baffling enigma. Do Clonfert's ten bearded and shaven faces set inside inverted triangles together with five heads beneath the blind arcade represent Christ, the Apostles, and the Evangelists? And whose are the dour visages interspersed with peculiar beastly heads that stare down from the archway of Dysert O'Dea? Essentially decorative, Irish Romanesque sculpture produced no parallels to the French tympana with their programs of sculptural theology.

In 1142 Cistercians from Cîteaux, France, founded the monastery of Mellifont in eastern Ireland at the invitation of St. Malachy, the apostolic legate to Ireland. By 1272 the monks of Mellifont had established thirty-eight monasteries across the island. Almost nothing remains of the once vast, influential Mellifont; however, the abbeys of Boyle, Jerpoint, and Corcomroe are



Plan of Jerpoint Abbey: 1) Cloister Garth 2) North Aisle 3) Nave 4) North Transept 5) Chancel 6) South Transept 7) Sacristy 8) Chapter House 9) Calefactory 10) Refectory 11) Kitchen. Drawing after Harbison, 1975.

among the best-preserved Irish Cistercian houses. The cloister at Boyle Abbey is no more than a grassy yard; its nave stands roofless. Yet the charm of Boyle Abbey, which was built between 1162 and 1220 by different architects, lies in the startling appearance of the nave: the first four bays of the north and south arcades do not match. The south arcade, constructed first, is composed of massive cylindrical piers supporting round arches, while the clustered piers of the north arcade support pointed arches. During the final phase of construction, the architect was faced with the stylistic dilemma of how to complete the last four bays. His solution was to continue the pointed arches on the north arcade and the round arches on the south. The complex clustered piers were abandoned in favor of square piers whose inner faces are articulated with triple shafts. Upon closer inspection the nave also reveals late-Romanesque treasures carved on more than forty capitals. Various foliage patterns enliven most of the capitals, while struggling animals and human figures inhabit only seven.

Situated along the Arrigle River in County Kilkenny, the ruins of Jerpoint are the most extensive of all Irish Cistercian abbeys. Besides the church, built from 1160 to 1200, enough of the buildings surrounding the restored cloister survive to give visitors an idea of the cohesiveness of the monastery. Jerpoint's layout, based on a plan developed in Burgundy, is essentially that shared by all Cistercian houses. The three-aisled church with two transepts forms the northern perimeter of a very large cloister, and the chapter house, possibly a scriptorium, and a second-floor dormitory are located along the east side. The west wing contains cellars, storerooms, and a second-floor dormitory for the lay brothers who provided the community's manual labor. South of the cloister lay the kitchen, refectory, and calefactory, the only room besides the kitchen to be heated during the winter. Jerpoint's refectory was built at right angles to the cloister, a scheme that became the Cistercian norm after 1200. If Jerpoint's plan conforms to that of French Cistercian abbeys, one might wonder if there is anything particularly Irish about the abbey. Among extant twelfth-century Irish Cistercian churches are nine in which part of the clerestory survives. In seven of these, including Jerpoint, the windows are located over the piers rather than over the arches of the nave. The placement of windows over piers occurs sporadically in medieval European churches, but only one of these is Cister-



North aisle and clerestory windows of Jerpoint Abbey.

cian. The unusual concentration of examples in Ireland is intriguing, especially since the design is contrary to medieval French aesthetics. Perhaps it occurs in Ireland because the unvaulted ceilings of the nave no longer needed the wall shafts normally springing from the piers to support the vault system. And in keeping with Celtic tradition, the architects were not particularly interested in emphasizing the visual definition of the bays. Before the arrival of the Cistercians, the orderly disposition of a church and domestic buildings around an enclosed cloister was unknown in Ireland. In stark contrast to Celtic churches, Cistercian basilicas—with two transepts, a defined chancel, and an impressive crossing tower—were massive. Cistercian architectural complexes were as disciplined as the order that built them; Celtic monasteries as loosely organized as their orders. St. Malachy's efforts to reform Celtic monasticism evidently succeeded, since many monks abandoned Clonmacnoise and other centuries-old monasteries to live in Cistercian communities.

Despite the stately beauty of twelfth-century Irish Cistercian abbeys, the monasteries of Clonmacnoise and Glendalough delight and mystify me the most. It was in communities such as these that the Latin and Christian heritage of the Western world was preserved while Europe lay stunned by successive waves of barbarian invasions throughout the fifth century. St. Columba, whose rule was almost synonymous with Irish monasticism, founded not only the influential monastery of Iona (563), but also important houses at Luxeuil, Fontaines, St. Gall, and Bobbio on the continent. Ensuing centuries witnessed the foundation of Columban monasteries at Würzburg, Regensburg, and Reichenau by scholarly monks. Libraries assembled by these and other monas-

teries became an integral part of the intellectual and cultural life of medieval Europe. Besides sending missionaries to England and Europe, Ireland's monasteries nurtured a rich tradition of manuscript illumination that produced such beautiful works as the Book of Durrow (ca. 680) and the Book of Kells (early ninth century). Illuminated manuscripts, descriptive annals, and biographies of saints are the principal surviving legacy of the early Celtic church. From these we learn something of Ireland's tradition of wooden churches and wattle domestic buildings. Clon-

macnoise and Glendalough, with their tiny stone churches, slender towers, and high crosses, offer the modern pilgrim beguiling glimpses into an incredibly diverse period of medieval history. That magnificent contributions to Western civilization emanated from these rustic communities seems phenomenal; that the monasteries escaped the destruction met by others of their kind is perhaps merely a twist of fate. 

"An Irish Landscape, Part I: A Prehistoric Past" appeared in the fall 1988 issue of *The Flyleaf*.

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Harbison, Peter. "How Old Is Gallarus Oratory? A Reappraisal of Its Role in Early Irish Architecture." *Medieval Archaeology* 14 (1970): 34-59. D 111 .M46.

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Herity, Michael. "The Layout of Irish Early Christian Monasteries." In *Die Iren und Europa im früheren Mittelalter*, edited by P.N. Chathain, pp. 105-15. Stuttgart: Ernst Klett, 1984.

Norton, Christopher, and David Park. *Cistercian Art and Architecture in the British Isles*. Cambridge: Cambridge University Press, 1986. N 7943 .C57 1986.

Porter, Arthur Kingsley. *The Crosses and Culture of Ireland*. New Haven: Yale University Press, 1931. N 7946 .P6.

Richardson, Hilary. "The Concept of the High Cross." In *Die Iren und Europa im früheren Mittelalter*, edited by P.N. Chathain, pp. 127-34. Stuttgart: Ernst Klett, 1984.

Stalley, R.A. *Architecture and Sculpture in Ireland 1150-1350*. Dublin: Gill and Macmillan, Ltd., 1971. NA 984 .S82 1971.

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A PARTY FOR RICE AUTHORS

Twenty-four authors were honored at the Friends of Fondren and Alumni Association reception held January 18, 1989, in the Ley Student Center. The annual event recognizes members of the Rice community—faculty, staff, alumni, emeritus faculty, and Friends of Fondren Library—who have had books published in the preceding year. The evening's speakers, chosen from among the honorees, were introduced by David Elder, Friends of Fondren program chairman. Peter Brown, associate professor of art at Rice, gave an account of the bumpy course that finally led to the publication of his book, *Seasons of Light*, by Rice University Press. The work is a collection of color photographs and stories by Brown, along with an introduction and five poems by poet Denise Levertov. Lloyd Friedman, coauthor of *On the Trail of Actuaries in Texas, 1844-1964*, and a 1928 alumnus of Rice, promised the audience that his work contains "no formulas and few tables" and is really not too technical. Annie Friedman, who wrote the book based on her husband's research and professional experience, disclaims any knowledge of actuarial science but has numerous historical publications to her credit. Joyce Pounds Hardy, a 1945 Rice graduate, read selections from her book of sixty poems, *The Reluctant Hunter*. The background to the collection, said the author, is "a story that covers twenty years." Many of the verses were written as she huddled, cold and cramped, in deer blinds in West Texas, with a gun at her feet and a pen in her hand.



The following is a list of books by members of the Rice community published in 1988.

Barnes, Patricia Wynn. *The Parson's Pleasure*. New York: Harlequin.

Bayazitoglu, Yildiz. *Elements of Heat Transfer*. New York: McGraw-Hill. (Coauthored with M. Necati Ozisik)

Bedient, Philip B. *Hydrology and Floodplain Analysis*. Reading, Mass.: Addison-Wesley. (Coauthored with W.C. Huber)

Boles, John B., ed. *Masters and Slaves in the House of the Lord: Race and Religion in the American South, 1740-1870*. Lexington: University Press of Kentucky.

Brody, Baruch A. *Life and Death Decision Making*. New York: Oxford University Press.

Brown, Peter. *Seasons of Light*. Houston: Rice University Press. (Intro. and poems by Denise Levertov)

Camfield, William A. *Marcel Duchamp, "Fountain."* Houston: The Menil Collection.

Citron, Marcia J. *Cécile Chaminade: A Bio-Bibliography*. New York: Greenwood Press.

Crist, Lynda Lasswell, co-ed. *The Papers of Jefferson Davis, Vol. 6, 1856-1860*. Baton Rouge: Louisiana State University Press. (Coeditor Mary Seaton Dix)

Daichman, Graciela S., trans. *Breakthrough*, by Mercedes Valdivieso. Pittsburgh: Latin American Literary Review Press.



Guests of honor at the Friends of Fondren and Alumni Association author reception.

Dix, Mary Seaton, co-ed. *The Papers of Jefferson Davis, Vol. 6, 1856-1860*. Baton Rouge: Louisiana State University Press. (Coeditor Lynda Lasswell Crist)

Dove, Kent E. *Conducting a Successful Capital Campaign: A Comprehensive Fundraising Guide for Nonprofit Organizations*. San Francisco: Jossey-Bass Publishers.

Dowden, Wilfred S., ed. *The Journal of Thomas Moore, Vol. 5*. Newark, Del.: University of Delaware Press.

Dunne, Carrin. *Behold Woman: A Jungian Approach to Feminist Theology*. Wilmette, Ill.: Chiron Publications.

Friedman, Annie N. *On the Trail of Actuaries in Texas, 1844-1964*. San Antonio: Watercress Press. (Coauthored with Lloyd K. Friedman)

Friedman, Lloyd K. *On the Trail of Actuaries in Texas, 1844-1964*. San Antonio: Watercress Press. (Coauthored with Annie N. Friedman)

Goldman, Nathan C. *American Space Law: International and Domestic*. Ames: Iowa State University Press.

Hardy, Joyce Pounds. *The Reluctant Hunter*. Mansfield, Tex.: Latitudes Press.

Klinghardt, Matthias. *Gesetz und Volk Gottes: Das lukanische Verständnis des Gesetzes nach Herkunft, Funktion und seinem Ort in der Geschichte des Urchristentums*. Tübingen, Germany: J.C.B. Mohr (Paul Siebeck).

Kolenda, Konstantin, ed. *Intro. to Organizations and Ethical Individualism*. New York: Praeger.

Levin, Beatrice S. *John Hawk: White Man, Black Man, Indian Chief*. Austin: Eakin Press.

Levin, Beatrice S. *Women and Medicine*. 2nd ed. Lincoln, Neb.: Media Publishing.

McNeill, J.C., III. *The McNeills' SR Ranch: 100 Years in Blanco Canyon*. College Station: Texas A&M University Press.

Moon, Elizabeth. *Sheepfarmer's Daughter: The Deed of Paksenarrion*, Book 1. New York: Baen Books.

Moon, Elizabeth. *Divided Allegiance: The Deed of Paksenarrion*, Book 2. New York: Baen Books.

Morris, Henry M. *The God Who Is Real: A Creationist Approach to Evangelism and Missions*. Grand Rapids, Mich.: Baker Book House.

Morris, Henry M. *The Remarkable Record of Job*. Santee, Cal.: Master Books.

Napier, H. Albert. *Mastering Lotus 1-2-3*. Boston: Boyd & Fraser. (Coauthored with Philip J. Judd)

Odhiambo, E.S. Atieno. *Siaya: The Historical Anthropology of an African Landscape*. Athens, Ohio: Ohio University Press. (Coauthored with D.W. Cohen)

Piper, William B. *Immaterialist Aesthetics*. Houston: Rice University Press.

Reynolds, Michael S. *The Sun Also Rises, A Novel of the Twenties*. Boston: Twayne Publishers.

Roediger, H.L., III. *Experimental Psychology: Understanding Psychological Research*. 3rd ed. St. Paul, Minn.: West Publishing Co. (Coauthored with B.H. Kantowitz and D.G. Elmes)

Savit, Carl H. *Introduction to Geophysical Prospecting*. 4th ed. New York: McGraw-Hill. (Coauthored with Milton Dobrin)

Schnoebelen, Anne. *Intro. to Solo Motets from the Seventeenth Century*. Bologna, Vols. 6-7; Rome, Vol. 8. New York: Garland.

Seed, Patricia. *To Love, Honor, and Obey in Colonial Mexico: Conflicts over Marriage Choice, 1574-1821*. Stanford, Cal.: Stanford University Press.

Shewey, Don, ed. *Intro. to Out Front: Contemporary Gay and Lesbian Plays*. New York: Grove Press.

Spanos, P.D., ed. *Probabilistic Methods in Civil Engineering*. Proceedings of the 5th ASCE Specialty Conference, Virginia Polytechnic Institute and State University, Blacksburg, Virginia, May 25-27, 1988.

Thompson, James R. *Empirical Model Building*. New York: John Wiley and Sons.

Traweek, Sharon. *Beamtimes and Lifetimes: The World of High Energy Physicists*. Cambridge, Mass.: Harvard University Press.

Valdivieso, Mercedes. *Breakthrough*. Translated by Graciela S. Daichman. Pittsburgh: Latin American Literary Review Press.

Wallingford, Katharine. *Robert Lowell's Language of the Self*. Chapel Hill: University of North Carolina Press.

Wintz, Cary D. *Black Culture and the Harlem Renaissance*. Houston: Rice University Press.

Yamal, Ricardo, ed. *Intro. to La Poesía Chilena Actual (1960-1984) y la Crítica*. Concepción, Chile: Ediciones LAR.



SCHUBERTIAD VII

The Friends of Fondren Library and the Shepherd Society cosponsored the seventh annual Schubertiad, a student concert in the tradition of the nineteenth-century musicale, on Sunday afternoon, February 5, 1989. Pianist Jonathan Faiman opened the program with Chopin's *Andante Spianato* and *Grande Polonoise Brillante*. There followed two sets of German lieder: Brahms' "Dein Blaues Auge," "Wie Melodien zieht es mir," and "Der Jäger," sung by mezzo-soprano Alyssa Clark, and Schubert's "Der Wanderer," "Auf dem Flusse," and "Am Feierabend," performed by bass John Krueger. Both were accompanied by Thomas Jaber on the piano. To conclude the program, Renata Arado, violin, and Keith Whitmore, piano, played Schubert's *Sonata (Duo)* in A Major, Op. 162. The intelligent, spirited performances quickly warmed an audience that had braved sleet and cold to attend the concert. In honor of the occasion, the Board of Directors of the Friends of Fondren is contributing compact-disk recordings of eighteenth- and nineteenth-century music to the Fondren music library.

DANGEROUS SPIRAL: THE RISING COST OF JOURNALS

by Sara Lowman

In the past few years, libraries have been confronted with dramatic increases in the cost of materials, especially journals. The spiraling cost of scholarly journals is one of the most critical issues facing academic libraries in this decade. Maintaining a good journals collection is extremely important to the academic community because journals are the fastest documentary means of relaying new research discoveries.

Journals belong to a class of materials called serials, which are defined as publications issued in successive numerical or chronological parts and intended to be continued indefinitely. Serials include newspapers, journals, proceedings of meetings, annuals, indexes and abstracts, and online databases. Prices of journals range from \$30 a year for the average fine-arts journal to \$294 a year for the average chemistry or physics journal. Fondren Library currently subscribes to approximately 11,000 serials, which accounts for about 58 percent of the materials budget. Of that number, 586 cost more than \$300 for a year's subscription. In 1987-88, Fondren spent \$461,400 for those 586 titles, at an average price of \$787 per title. The most expensive journal in the Fondren budget is *Brain Research*, which cost \$5,048 for a 1989 subscription. The average price for a domestically published title subscribed to by Fondren increased from \$141.52 in 1988 to \$155.52 in 1989, an increase of 9.8 percent.

Journal price increases have far exceeded inflation rates, and there is little to indicate that this trend is nearing an end. According to studies published by the Faxon Company, a large journal-subscription agent, the cost of U.S. journals (excluding Soviet translations) rose approximately 9.9 percent in 1986, two to three times the U.S. rate of inflation. In 1987, prices increased 8.9 percent, more than five times the U.S. rate of inflation.¹ It is primarily the international, foreign-published scientific and technical journals that have risen most in price. With many of them

costing thousands of dollars, even a small percentage of increase translates into a large dollar amount needed to pay for them.

In a random sample of journals that Fondren Library subscribes to, the average price increase from 1988 to 1989 was 17 percent (Table 1).

Table 1. Increase in Journal Prices, 1988-89

Title of Journal	1988 price	1989 price	% increase
Applied Catalysis	\$1,119	\$1,367	22
Cognition	\$1,329	\$1,366	3
Colloids and Surfaces	\$ 805	\$1,007	25
Journal of Crystal Growth	\$1,695	\$1,969	16
Metallography	\$ 145	\$ 168	16
Parallel Computing	\$ 418	\$ 537	28
Historical Journal	\$ 125	\$ 140	12
English Historical Review	\$ 55	\$ 86	56
	\$5,691	\$6,640	17

Many studies have been done to determine why the cost of journals has gone up so dramatically, and it is clear that factors other than inflation are involved. Probably the most important has been the sharp decline of the U.S. dollar on the international market since 1984. The dollar reached record lows in 1988 in relation to many currencies, including the Japanese yen, the Dutch guilder, and the German mark. Between July 1985 and July 1987, a twenty-four-month period, the U.S. dollar lost 40 percent of its value in guilders (Table 2). When devaluation of the dollar is coupled with inflation, the price increases are even more staggering, and it is especially hard on libraries that receive a substantial number of foreign journals.

Table 2. Devaluation of U.S. Dollar Compared to Dutch Guilder, 1985-88

	July 1985	July 1986	July 1987	July 1988	% change 1985-88
Dutch guilders per dollar	3.42	2.48	2.04	2.04	
% decrease over previous year	27	18	0	40	

Source: The Faxon Company, Westwood, Massachusetts

¹Leslie C. Knapp and Rebecca T. Lenzi, "Price Index for 1987: U.S. Periodicals," *Library Journal* 112 (Apr. 15, 1987): 39-44.

Sara Lowman is Coordinator of Collection Development at Fondren Library.

Another reason that journal costs are consuming an ever greater proportion of the library budget is the proliferation of scientific journals. In a "publish or perish" atmosphere, particularly within the scientific community, researchers are pressured to publish more articles in order to fulfill tenure requirements and to enhance the prestige of their institutions. As a result, both the number and the size of journals are on the rise. Publishers are expanding the size of journals to accommodate the growing number of acceptable articles submitted, and they pass along the cost increases to libraries.

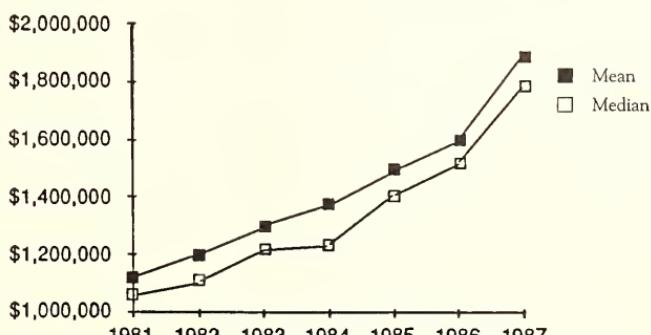
In some cases, a journal will split into separate, specialized sections as it grows in number of pages. When *Physical Review*, a standard, core physics journal began publication in 1893, it consisted of just one section. Over the years, *Physical Review* fragmented into four specialized journals. This splitting phenomenon is, of course, also the result of the enormous expansion of scientific activity in the past twenty years.

The growth of scientific research has of necessity caused an increase in the number of journals published. Whenever a new subject area becomes "hot," several new journals in the field are started. Since University of Houston professor Paul Chu made his superconductivity discoveries, for example, at least four publisher fliers announcing new journals relating to the topic—all of them costing at least \$275—have been received by collection development librarians.

The cost of producing a journal has also increased substantially over the past few years. Publishers point to price increases for paper, printing, and postage, as well as to the expense involved in reproducing formulas, tables, and illustrations, as a major justification for subscription increases. Some would dispute the latter claim, however, arguing that recent advances in desktop publishing have made reproducing certain types of mathematical copy and figures much easier.

Another factor augmenting costs is price discrimination between institutional and individual subscribers. Both scientific and humanities journals often set subscription rates that favor individuals over institutions, the latter in effect subsidizing the former. For example, the *Journal of Pidgin and Creole Languages*, published by the John Benjamins Publishing Company, costs \$50 a year for an institutional subscription versus \$32 for an individual subscription. Pergamon Publishing Company also commonly charges institutions one rate and individuals another, but in order for a person to qualify for the lower individual rate, his or her affiliated library must also subscribe. For instance, *Photochemistry and Photobiology* costs Fondren Library \$798 per year but is offered to Rice professors at \$95 per year; faculty cannot receive it at this rate, however, unless Fondren subscribes. Elsevier/North-Holland's *Surface Science* is priced at \$3,696 per year; a subscriber to *Surface Science* also receives a copy of a smaller journal entitled *Surface Science Letters*, which

Expenditures for Serials by 98 ARL* University Libraries, 1981-87



Source: ARL Statistics

*The Association of Research Libraries, of which Fondren Library is a member.

contains articles reprinted from the parent journal. Unlike an individual, though, an institution is not allowed to subscribe to *Surface Science Letters* alone at the much lower price of \$59.

The topic of skyrocketing journal costs has become a popular one at library conferences and meetings, and librarians and publishers are now exploring ways to work together to reach some compromises regarding these unacceptable increases. Unfortunately, many area libraries have already been forced to cancel important journal subscriptions. Faculty members are also beginning to address the issue in their literature. An article by N. David Mermin in *Physics Today* calls for restraint in publishing by faculty; he asks furthermore that faculty refuse membership on the editorial boards of new journals, and that they protest the establishment of new journals to the publishers. As a long-term solution, librarians are investigating the possibility of greater resource

sharing among academic libraries and the establishment of document delivery services. Also, it is hoped that advances in desktop publishing may give rise to scholarly society publications that could compete with those of commercial publishers, thereby driving costs down.

We at Fondren Library have been fortunate thus far in that sufficient monies have been allocated to cover the rising costs. However, considering current trends, increasing selectivity is soon likely to be necessary. As more journals are requested by faculty, it becomes evermore difficult to maintain current journal subscriptions as well as to add new ones. Collection development librarians at Fondren will continue to monitor journal price increases and to work with faculty members to ensure that their needs and those of their students are being met. With the faculty's help, we will seek satisfactory solutions to foreseeable budgetary constraints. 

FRIENDS OF FONDREN FINANCIAL SUMMARY

Membership Account
June 30, 1988

Receipt of membership dues	\$53,793
Less expenditures:	
Staff and student salaries	\$12,635
Fringe benefits	1,464
Book purchases*	3,654
Postage	3,177
Printing	12,356
Photography	390
Programs	2,311
Plant contract	397
Sarah Lane Lounge	2,821
Library cards	1,082
CSI computer equipment	5,961
Watches +	2,640
Miscellaneous	1,627
	<u>\$50,515</u>
Total receipts	\$ 3,278
Account balance June 30, 1988	<u><u>\$25,255</u></u>
Account balance June 30, 1987	\$22,127

*Contemporary literature, special Board purchases
+ To be reimbursed by the Taxable Sales Account

HOOKED ON SPACE

by Cory Masiak

What was a "grocer's boy" from a small town in the West Midlands of England doing poring over documents in the Johnson Space Center History Archive last August? Researching his next book on space and, in the process, bringing to our shores his one-man crusade for a renewed commitment to space exploration. To call thirty-three-year-old David Shayler a space buff is, one quickly realizes, a woefully inadequate understatement. The grocery wholesale business may be Shayler's profession but space exploration is his passion, and he expounds his convictions with the ardor of an old-time circuit preacher.

Out of his home in Hurst Green, Halesowen, Shayler runs Astro Info Service, a space research agency that he founded in 1982. Under its auspices, he publishes a variety of newsletters on the American and Russian space programs, presents lectures in the vicinity, and carries on a worldwide correspondence with aeronautics professionals and amateurs. His first book, about the shuttle *Challenger*, appeared in 1987, and he is now at work on an account of the history and development of space suits and EVA (extravehicular activity) equipment, research for which brought him to the JSC/HA at Fondren Library.

All this from a man who, until his trip to Houston, had never in his life flown in an airplane. A standing joke in the Shayler family is that Dave can tell you how to get to the moon, but he could never find his way to London. Shayler's interest in space began at an early age: "Me mum says I was five years old when I was drawing rockets." In the 1960s he followed the Apollo series of lunar shots, which culminated in the wondrous achievement of landing men on the moon. Shayler recalls watching the lift-off of Apollo 8 on television December 21, 1968, and, he animately explains, "As that rocket went up, I physically pushed it—I was really pushing that rocket up. From that moment, I was hooked."

Shayler sees it as part of his mission to get other people "hooked," particularly children, in order to rekindle the enthusiasm, excitement, and support that surrounded the early years of the American space program. When he lectures to schoolchildren, he carries along pieces of "hands-on stuff," such as a model space helmet, and explains the significance of space travel. Children are, of course, generally aware that men have



David Shayler

walked on the moon, but, says Shayler, most do not know what the astronauts did while there or why they did it. Interest comes, he believes, with an understanding of the reasons for space travel.

A primary cause of flagging attention today, maintains Shayler, is that the program, as well as the technological advancements it has engendered, is now taken for granted by the American public. Once we had achieved our goal of landing men on the moon, the novelty of the venture wore off and funding was cut. Yet as a result of space exploration, we enjoy a multitude of benefits, ranging from the global, such as weather forecasting, to the commonplace, like pocket calculators. Arguing the importance of manned space exploration in particular, Shayler claims that the quality of much everyday equipment and gadgetry has dramatically improved because originally the lives of human beings in space were dependent on the reliability of those mechanical systems. He says that today "things fail a little bit less" as a result.

Shayler points out that the Soviets, in contrast to Americans, do not look to their space program primarily to make headlines or to advance the forefronts of technology. Rather, the program is expected to contribute to the growth of the national economy in very practical ways. For

example, the cosmonauts who spend months in orbit are able to monitor crop disease and to direct fishing trawlers to shoals of fish, thereby providing concrete and immediate assistance to earth-bound industries. Shayler insists that it is such "day-to-day, boring" operations that are the lifeblood of a program.

What really gets Shayler's dander up is all the criticism that NASA had to endure following the *Challenger* disaster. Having spent a few days at the Johnson Space Center, Shayler expresses unqualified admiration for its employees. "You could see the momentum and the drive those people have got, despite everybody kicking them in the teeth....They don't need much to keep them going." Impressed by their total absorption in and dedication to their work, Shayler remarked: "They live and breathe it because of the end result."

He also faults the media for unbalanced coverage: every minor flaw and failure is reported, he says, but NASA's numerous successes are not given equal time or emphasis. In fact, Shayler's book *Shuttle Challenger* was in part intended as an antidote to all the adverse publicity of the preceding year and a half. The work is, on the one hand, a memorial to the astronauts who died in that terrible accident, but it is also a tribute to the orbiter itself, providing detailed accounts of its construction and its many missions, as well as information on its crews and payloads. Notes Shayler, "I just wanted to say to people that the *Challenger* had done a lot of work and had had a lot of success, and so it is sort of a commemorative book of the vehicle really." Shayler is convinced that the future will bring more accidents, but, he contends, "The astronauts are fully prepared to say that [risk] is part of the job."

Shayler's current projects include *From the Flightdeck: Apollo 11*, to be published in July 1989, about a "typical" Apollo flight; a book about major space accidents and near-disasters, due out in September 1989; and the work on space suits and EVA equipment. Shayler devotes approximately forty hours a week to his space work—research, writing, and correspondence—which is almost as much time as he spends at his full-time occupation. Quips Shayler, "It keeps me off the streets." And he's absolutely brimming with ideas for future literary undertakings, all of which will require more "digging into the dust," a task he especially enjoys.

Shayler believes that England's location midway between the superpowers is an advantage to

British space enthusiasts: "We've got the Russians on one side and the Americans on the other, and we benefit from being in the middle." Shayler has, in fact, been invited to the Soviet Union to do research for a book on the cosmonauts. However, he deeply regrets that his country does not have an active space program of its own ("We're actively watching everybody else"), because, he contends, the British are generating good ideas and doing good research, especially in the field of satellite technology.

Shayler has characteristically strong opinions on the future of space exploration. He predicts that the planet Earth will someday die, as will the sun, and that unless we begin to prepare now, all life as we know it will disappear. Our destiny as a species necessitates colonizing space, he insists; it means more moon landings, the development of space stations, and bases on Pluto. This last, Shayler says, will take hundreds of years: "That's when you get to your *Star Trek* era." He compares this struggle to the fight against many diseases whose final conquest required centuries of groundwork. Shayler goes on to draw yet another comparison—to the settlement of this country. It began with the colonization of the eastern seaboard and gradually moved westward, with the establishment of forts and outposts that later became towns and cities. "It's repeating the pioneer spirit out in space. You [didn't] go from New York to California in one fell swoop. You have to go in stages."

Which is precisely the modus operandi that Shayler has adopted in his own work. He foresees a day when he will be able to leave the grocery trade and devote himself exclusively to his first love, but in the meantime he is content with a ninety-hour workweek, occasional sleep, and the satisfaction that comes of gradually fulfilling one's lifelong ambitions. "It's like being number one on the hit parade," enthuses Shayler, fairly bursting with pride. 

RICE QUARTZ WATCHES

The Friends of Fondren is selling quartz watches with the graphic owl and the word "RICE" underneath the owl. The watches have a genuine leather strap. Deluxe watches are selling for \$59.95; regular watches for \$49.95. For more information, call Mary Lou Margrave at 621-1266 or the Friends office at 527-4022.

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December 1, 1988 -
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